THE FAMOUS

GOLDBY & SHEPARD

PROGRESSIVE STUDIES

FOR THE

BANJO

IN

. . . C . . .

NOTATION

COMPILED BY

FRANK B. SMITH

BOOK 1
BOOK 2
BOOK 3
BOOK 4
BOOK 5
BOOK 6

50 cents per Book

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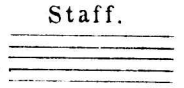
GOLDBY AND SHEPARD'S
Progressive Studies For The Banjo.

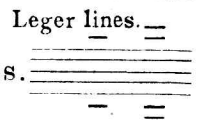
RUDIMENTS OF MUSIC.

Notes, representing musical sounds, are named after the first seven letters of the alphabet: A, B, C, D, E, F and G.

They are written on, between, above and below five parallel lines called the Staff.

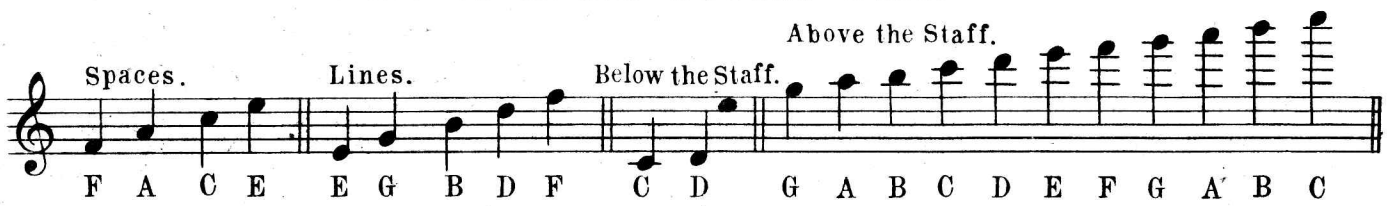


When notes are written above or below the staff, small lines are used called Leger lines.



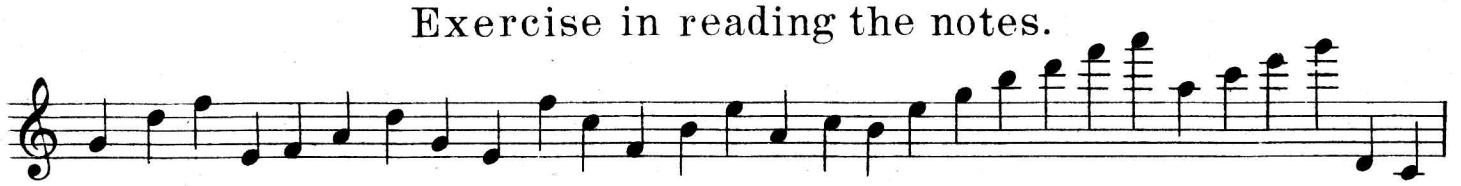
This Character 𝄞 is called the G or Treble Clef and is always placed on the second line at the beginning of the staff.

Notes in the Treble Clef.

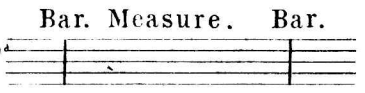


The above should be studied until the notes can be readily named.

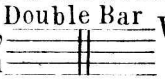
Exercise in reading the notes.



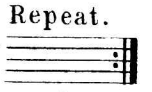
Small virtical lines placed across the staff are called Bars, and the space between two bars is called a Measure.



A Double Bar indicates the end of a strain,



When two or more Dots are placed before a double bar it signifies that the strain so marked must be repeated.

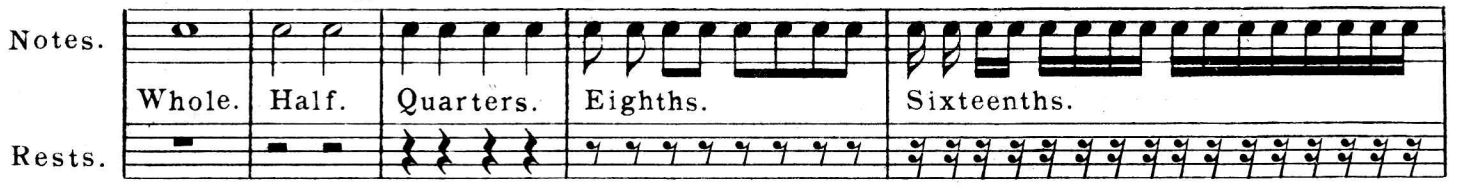


A Sharp (♯) A Flat (♭) A Natural (♮)

When sharps or flats are placed after the clef it is called the "Signature" and effects every note of the same name througout the piece.

A Pause 𝄐 or word *Fine* placed over a double bar denotes the end.

Name, Shape and Length of notes and corresponding rests.



count 4. 2 to each. 1 to each. 1 to each two. 1 to each four.

How to tune the Banjo.

Use a C Tuning fork or pipe, to which tune the (4^{th}) or Bass string.

Stop the (4^{th}) string at the (7^{th}) fret and tune the (3^{rd}) string in unison.
" " (3^{rd}) " " " (4^{th}) " " " " (2^{nd}) " " "
" " (2^{nd}) " " " (3^{rd}) " " " " (1^{st}) " " "
" " (1^{st}) " " " (5^{th}) " " " " (5^{th}) " " "

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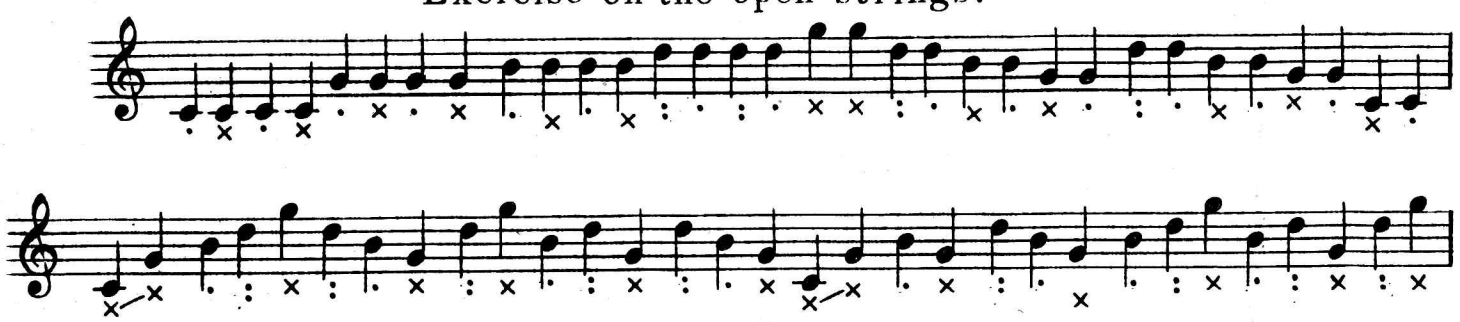
RIGHT HAND FINGERING.

A cross, thus (×) indicates the Thumb, One dot, thus (·) indicates the First finger, Two dots, (:) the Second finger, Three dots, (⁝) the Third finger, This sign ×—× signifies that the thumb is to slide from one string to another, This sign ·—· signifies that the first finger is to slide in the same manner. Always "Pick" the first string with the second finger, the second string with the first finger and third, fourth and fifth strings with the thumb, when not marked otherwise.

The notes on the five open strings, as represented on the staff.

Exercise on the open strings.



LEFT HAND FINGERING.

Figures placed above the notes, indicates the fret, at which each note is made. The figures placed in front or under the notes, indicate the finger of the left hand used in stopping the strings, ..0, Open string; 1, first finger; 2, Second finger; 3, third finger; 4, fourth finger.

Scale of C Major.

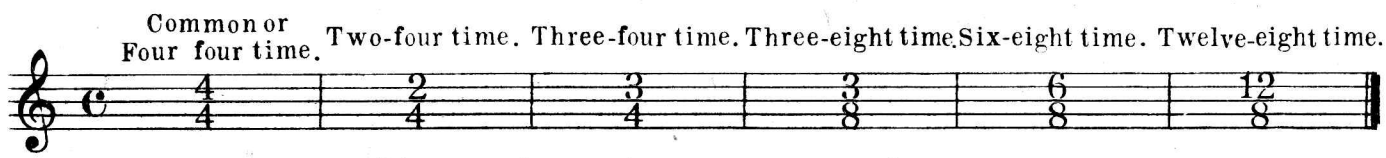
The pupil should practise the above scale, and commit to memory the right and left hand fingering, also at what fret each note is made.

Exercise for locating the notes on the Banjo.

TIME.

Figures placed at the beginning of the staff denote time, the upper figure indicates the number of notes in each measure, the lower figure the kind of notes, thus: a piece marked $\frac{4}{4}$ would have the value of four Quarter Notes, or their equivalent in other notes or rests in each measure.

The following examples will show the different varieties of time in general use.



Exercises in common time.

In common time the pupil should beat **1**, **2**, **3**, **4**, in each measure, and allow a quarter note or its equivalent to each beat.

Common Chords in Key of C Major.

A chord is three or more notes, one written above the other, and played simultaineously.

Chords commonly used in playing accompaniments.

Broken Chords.

When the letters D. C. which means Da Capo, are found over or under a double bar it signifies that the player must return to the beginning and play to where the word Fine is placed.

Nettie Schottische.

THE SLUR.

The slur is indicated by this sign ⁀ placed over or under two notes; in executing the slur the higher note is played, and the finger of the left hand is drawn off the string, thus allowing the lower note to sound.

Susie Schottische.

DOTTED NOTES.

A dot placed after a note adds one half the original value of the note, thus making a dotted eighth note equal to three sixteenth notes, a dotted quarter note equal to three eighth notes, a dotted half note equal to three quarter notes. Dotted rests are also effected in the same manner.

In the following piece the pupil will allow a dotted eighth note and a sixteenth note to each beat.

Silver Clog.

ACCIDENTALS.

A sharp placed before a note raises it a half tone, one fret: a flat placed before a note lowers it a half tone, one fret: a natural restores a note that has been affected by a sharp or a flat to its original tone: these are called Accidentals and effect all notes of the same name throughout the measures in which they occur.

Lancashire Clog.

TRIPLETS.

A Triplet is a group of three notes of the same denomination, and is indicated by this character 3 being placed over or unde them, and are played in the time of two notes of the same value.

Note. A triplet should be played as though the word *"hap-pi-ly"* were spoken upon the beat in which it occurs.

Triplet Schottische.

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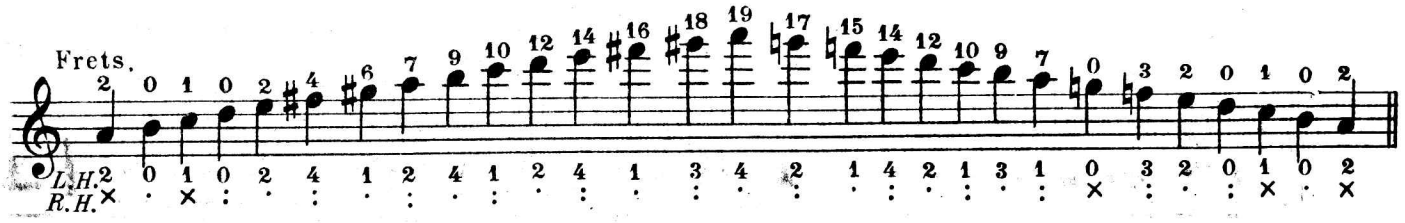
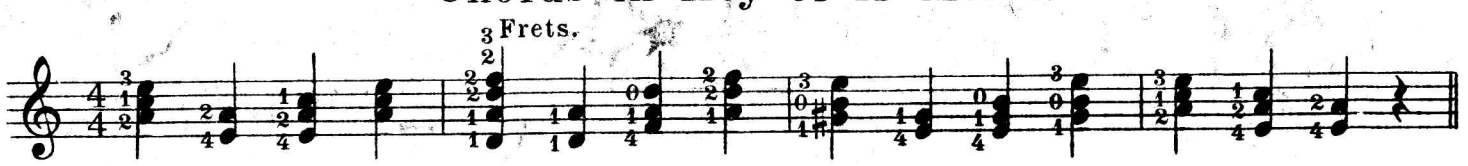
Every Major Key has its relative Minor, which is founded on the sixth note of the Major Scale, and is written in the same signature:

The sixth note in the scale of C Major is A, thenfore A Minor has no signature.

SCALE OF A MINOR.
Relative Minor to C Major.



Chords in Key of A Minor.



Accompaniments.

INTRODUCING TWO-FOUR TIME.

In two-four time, each measure contains the value of two quarter notes or their equivalent; two eighth notes, or an eight note and an eighth rest, are equal to a quarter note, and count as one beat, an eighth and two sixteenth notes, or four sixteenth notes also count as one.

Laura Polka.

G. and S.

Elsie Polka.

G. and S.

For Daily Practice use Frank B Smith's Scale and Technique Studies: 75¢ per copy. published by Stephen Shepard, Paterson, N. J. U. S. A.

Jig.

DIAGRAM OF THE BANJO FINGERBOARD.

Showing all the Notes on each String.

Open String.
1st Fret
2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd
1st String.
D D# E F F# G G# A A# B C C# D D# E F F# G G# A A# B C
2nd String.
B C C# D D# E F F# G G# A A# B C C# D D# E F F# G G# A
3rd String.
G G# A A# B C C# D D# E F F# G G# A A# B C C# D D# E F
4th String.
C C# D D# E F F# G G# A A# B C C# D D# E F F# G G# A A#

THE POSITIONS.

There are as many positions as there are frets upon the fingerboard, the first finger usually determins the position; when the first finger is at the first fret, it is called the first position. 2nd fret 2nd position, 3rd fret 3rd position, and so on.

The positions when used in this work will be designated thus: 1st Pos. 2nd Pos. 3rd Pos. etc.

THE BARRE.

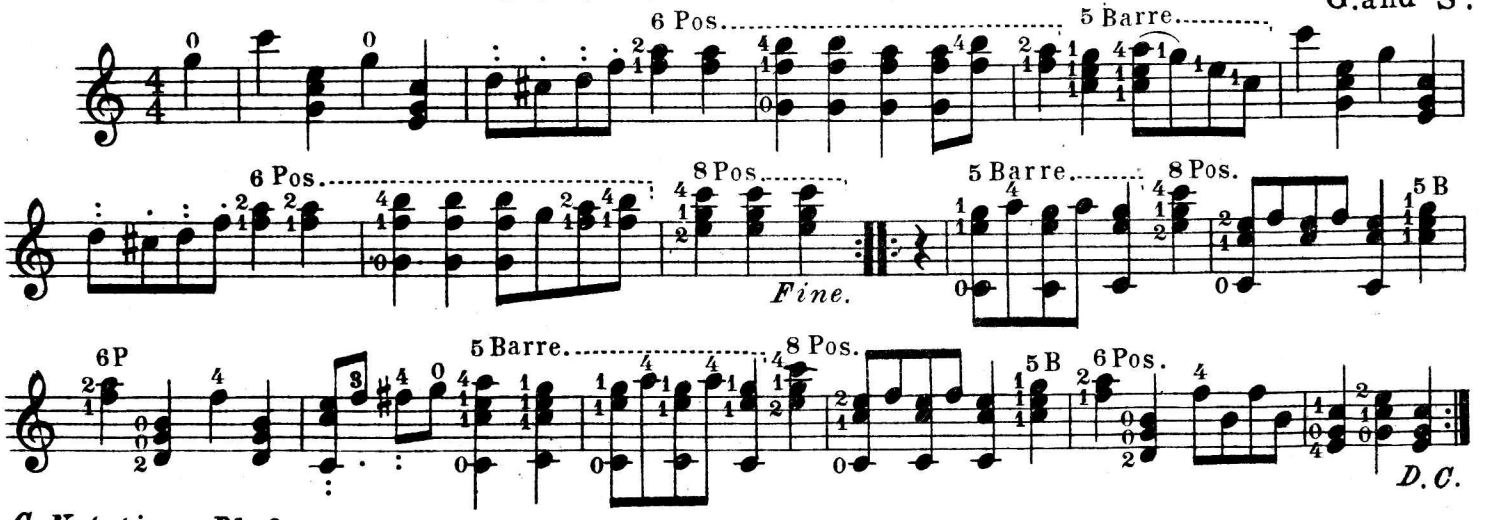
When two or more notes are made at the same fret, it is called a Barre: in making the Barre: place the first finger across the strings at the required fret. leaving the remaining fingers free to stop the strings if desired.

Chords in the Positions.

The pupil should not leave any of the Chords until he has learned them thoroughly, and can play them at sight.

Position Schottische.

G. and S.



ARPEGGIO OR HARP CHORDS.

This sign } called the Virtical Slur, indicates the Arpeggio or Harp Chord, the notes of this Chord, are played in rapid succession, from the lowest note upwards, allowing the accent to fall on the highest note.

Example.

Written.

effect.

Arpeggio March.

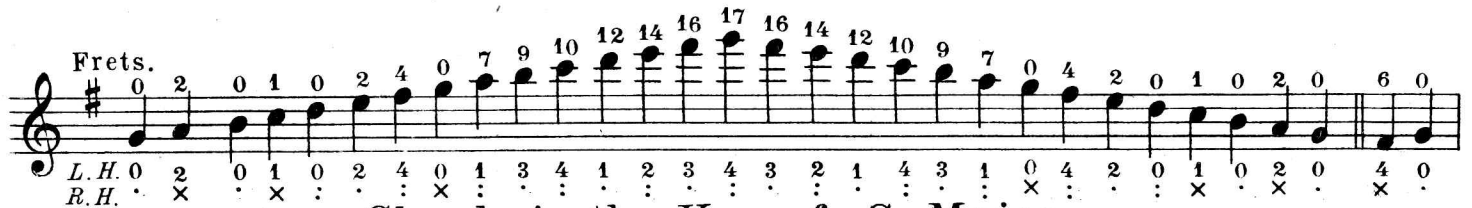
G. and S.

Finger Exercise for Daily Practise.

SCALE OF G MAJOR.

(Signature one Sharp F♯)

Note: Make every F one fret higher than in the Key of C Major; all the rest are made as before.



Chords in the Key of G Major.

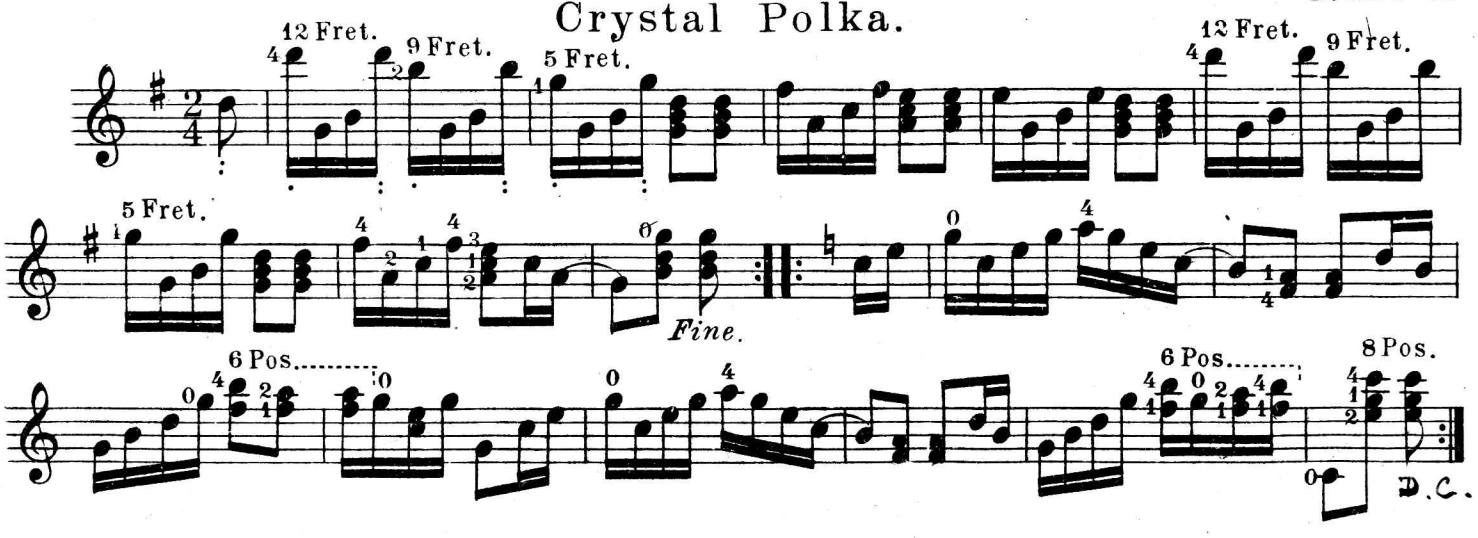
Accompaniments.

Finger Exercise for Daily Practice.

Note: Always look at the Signature before attempting to play a piece; Observe the change of signature in the second part of the following melodie.

G. and S.

Crystal Polka.



APPOGGIATURA, OR GRACE NOTES.

Appoggiatura, or grace notes, are introduced in Music for the purpose of embellishment, these notes are made very short, and are not counted in the time, but borrow their time from the following note.

Swanee River Jig.

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HARMONICS OR OVERTONES.

The principal harmonic tones produced on the Banjo, are found at the 5th 7th and 12th frets, also on the 17th fret on the fifth string, these tones sound an octave higher than written and produce a flute-like effect. To obtain harmonic tones, press the second finger of the left hand lightly on the string or strings required at the designated fret sufficiently to prevent their vibration, as if open.

These harmonics will be abbreviated thus: 5 Har, 7 Har, 12 Har etc.

Harmonic Polka.

G. and S.

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page 15 - good teaching on 6/8 TIME

Spanish Fandango

FRED R. HAYWOOD
POTSDAM, N. Y.

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DOUBLE SHARPS AND FLATS.

A double sharp (𝄪) raises a note a whole tone, two frets; a note already made sharp by Signature or otherwise, is raised a half tone, one fret, by the influence of the double sharp.

A double flat (𝄫) lowers a note a whole tone, two frets; a note already made flat by Signature or otherwise, is lowered a half tone, one fret, by the influence of the double flat.

Dew Drop Schottische.

G. and S.

TUNING 4th STRING TO D.

Tune the 4th string to D, the notes on this string will then read as follows:

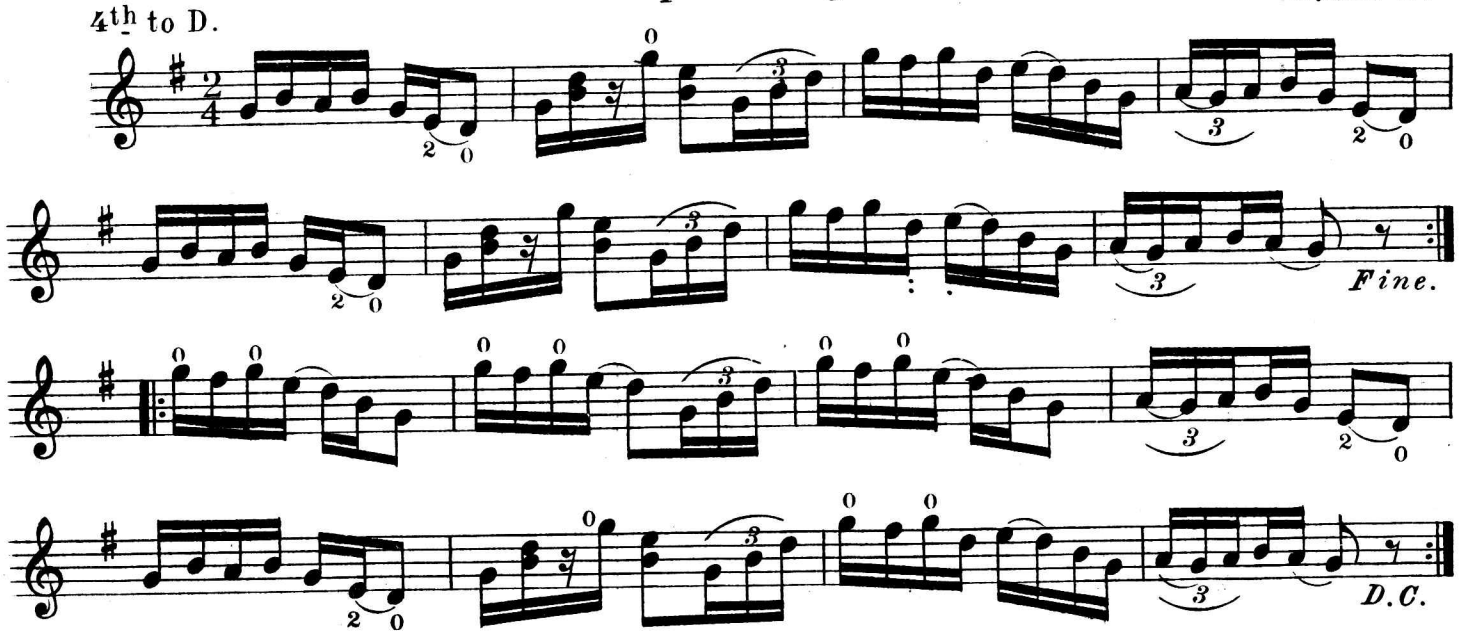
Progression Clog.

G. and S.

Pupils' Jig.

G. and S.

4th to D.



Fancy Jig.

G. and S.

Key of C.
4th to D.

Irish Reel.

G. and S.

4th to D.

SIX-EIGHT TIME.

In six-eight time, each measure contains six counts of which the first and fourth only are accented, each eighth note, or its equivalent being equal to one count; a quarter note two counts etc.

The pupil should beat twice in each measure, allowing the beat to fall on the first and fourth counts, as shown in the following example.

Example.

Irish Jig No 1.

G. and S.

Irish Jig No 2.

G. and S.

A tie ⁀ placed above or below two or more notes situated upon the same degree of the staff signifies that they are to be played as one note, the duration of which is equal to the time of all combined.

The Slide (—) is produced by sliding along the string with the finger of the left hand, from one note to another, stopping suddenly on the desired note, which causes it to sound.

Irish Jig No 3.

G. and S.

Spanish Fandango.

G. and S.

4th to D.

5 Barre. 7 Barre. 5 Barre. 7 Barre. 5 Barre. 7 Barre. 5 Barre. 7 Barre. 5 Barre. 7 Barre. 5 Barre. 7 Barre.

Note change of Key.
4th to D.

Lone-Star Quickstep.

G. and S.

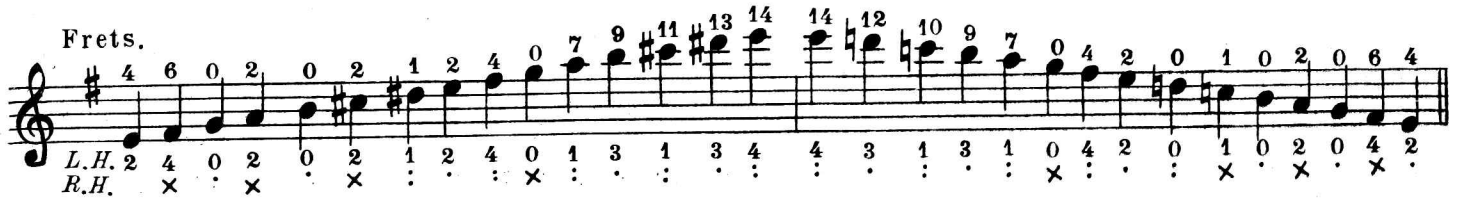
Fine.

2 Barre. 2 Barre. 7 Pos. 4 Barre. 4 Pos. 5 B. 6 Pos.

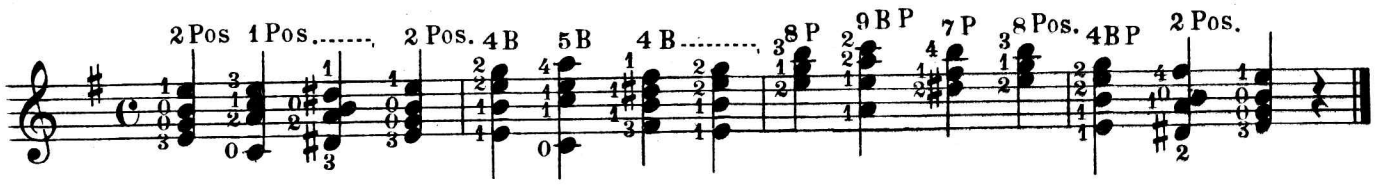
D.C.

Scale of E Minor.

Relative Minor to G Major, written with the same signature.



Chords in key of E Minor.



Accompaniments.

Crown Polka.

G. and S.

Irish Jig.

G. and S.

4th to D.

Major.

Minor.

Fine.

D.C.

Violetta Schottische.

G. and S.

Frets.....

slide.

3rd String.

Major.

Minor.

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SIMPLE TRIPLE TIME.

In simple triple time each measure is divided into three equal parts, and is exemplified by the numerals $\frac{3}{4}$ and $\frac{3}{8}$ the pupil will observe that the time exemplified by the even numbers $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{8}$ is accented on the beginning and middle of each measure, but in $\frac{3}{4}$ and $\frac{3}{8}$ time, the accent occurs only on the first count.

THREE-FOUR TIME.

Each measure contains three quarter notes or their equivalent, each quarter note is equal to one count, a half note two counts, etc: the pupil should beat only once in each measure, allowing it to fall on the first count.

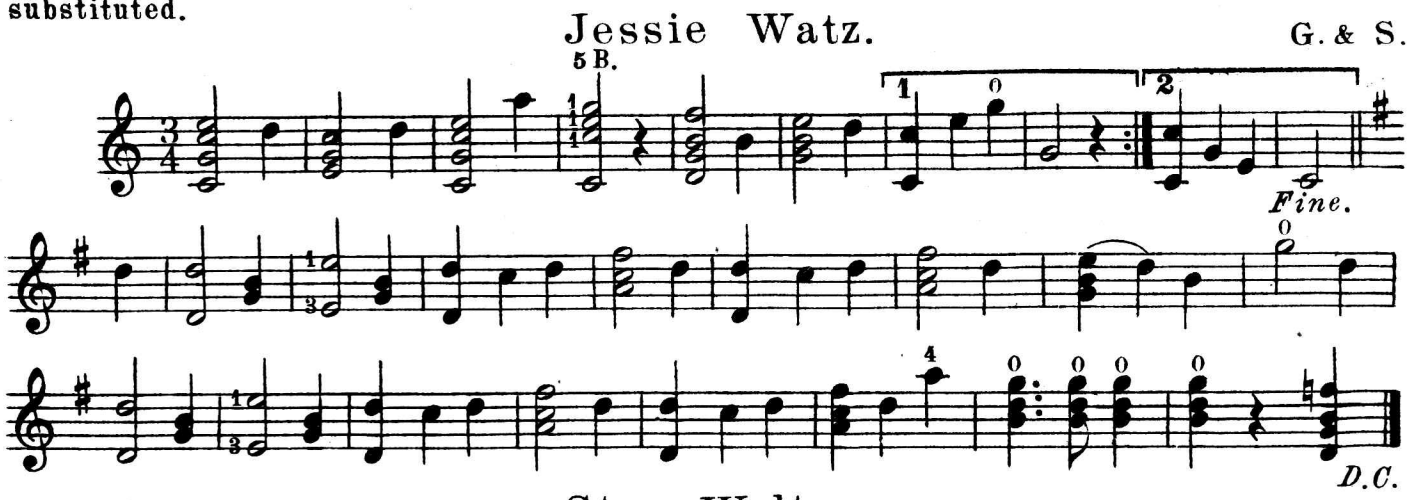
Waltz.

G. & S.

When a repeated strain has two different endings they are indicated by the figures 1 and 2, placed above them: upon repeating, the part marked (1) must be omitted and the part marked (2) substituted.

Jessie Watz.

G. & S.



Star Waltz.

G. & S.

THREE-EIGHT TIME.

Each measure contains three eighth notes or their equivalent, each eighth note is equal to one count, a quarter note two counts, etc. beat once only in each measure, allowing it to fall on the first count, as in three four time.

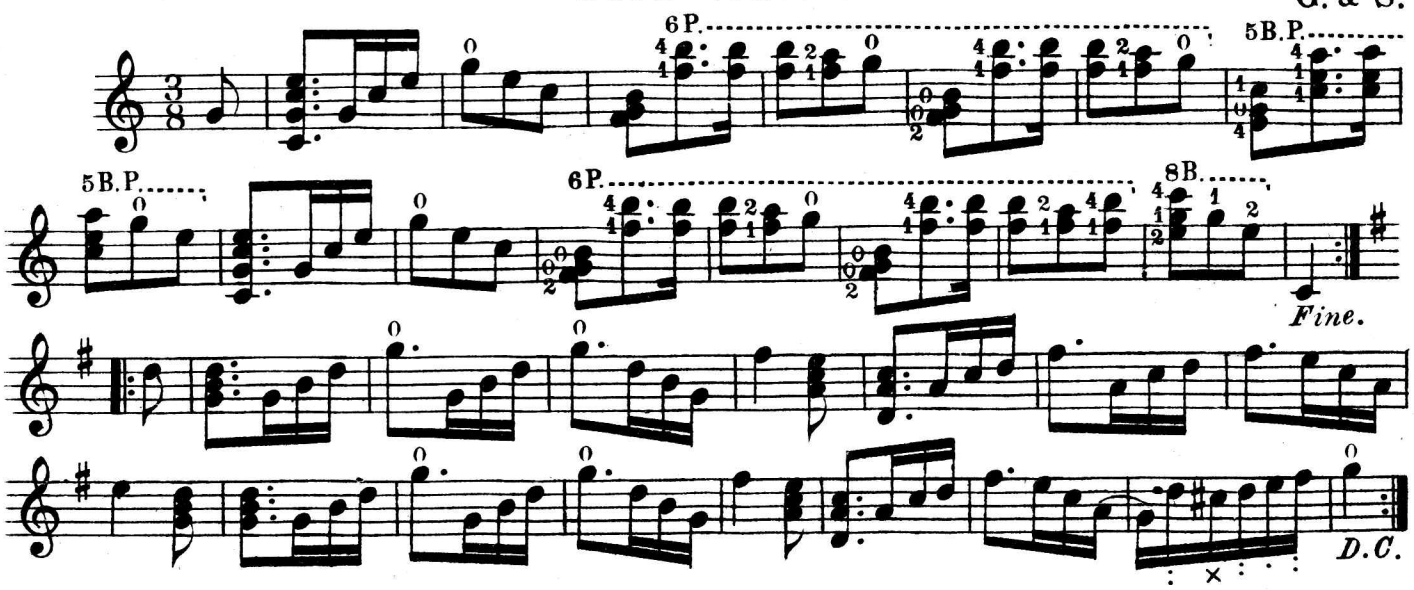
Pupil's Waltz.

Little Gem Waltz.

G. & S.

Cora Waltz.

G. & S.



Scale of F Major.

Signature one flat B♭.

Note B♭ (Flat) is found on the third String, at the third fret. also at the eighth fret on the first String.

Chord in F Major.

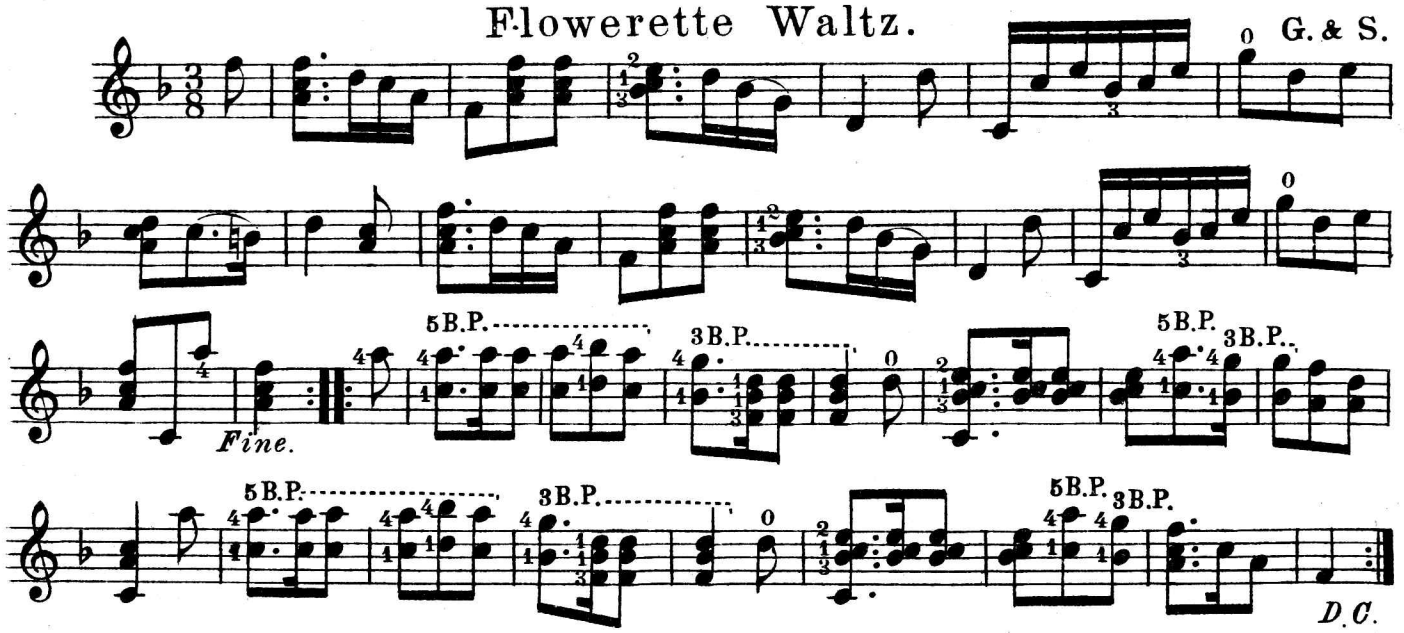
Accompaniments.

Ivy Polka.

G. & S.

Flowerette Waltz.

G. & S.



Waltz Study.

rit. ritard. gradually playing slower and slower, used in the course of a piece.
rall. rallentando. (same as rit.) only used at the end of a piece.
a tempo. in time. usually used at the end of a retarded phrase.
p *Piano.* (soft.) *M. Mezzo.* (medium.) ***f*** *Forte.* (loud.)
pp *Pianissimo.* (very soft.) ***ff*** *Fortissimo.* (very loud.)

Edwina Schottische. G. & S.

Electric Polka. G. & S.

Finger Exercises for daily Practice.

FUNDAMENTAL TEMPO MARKS.

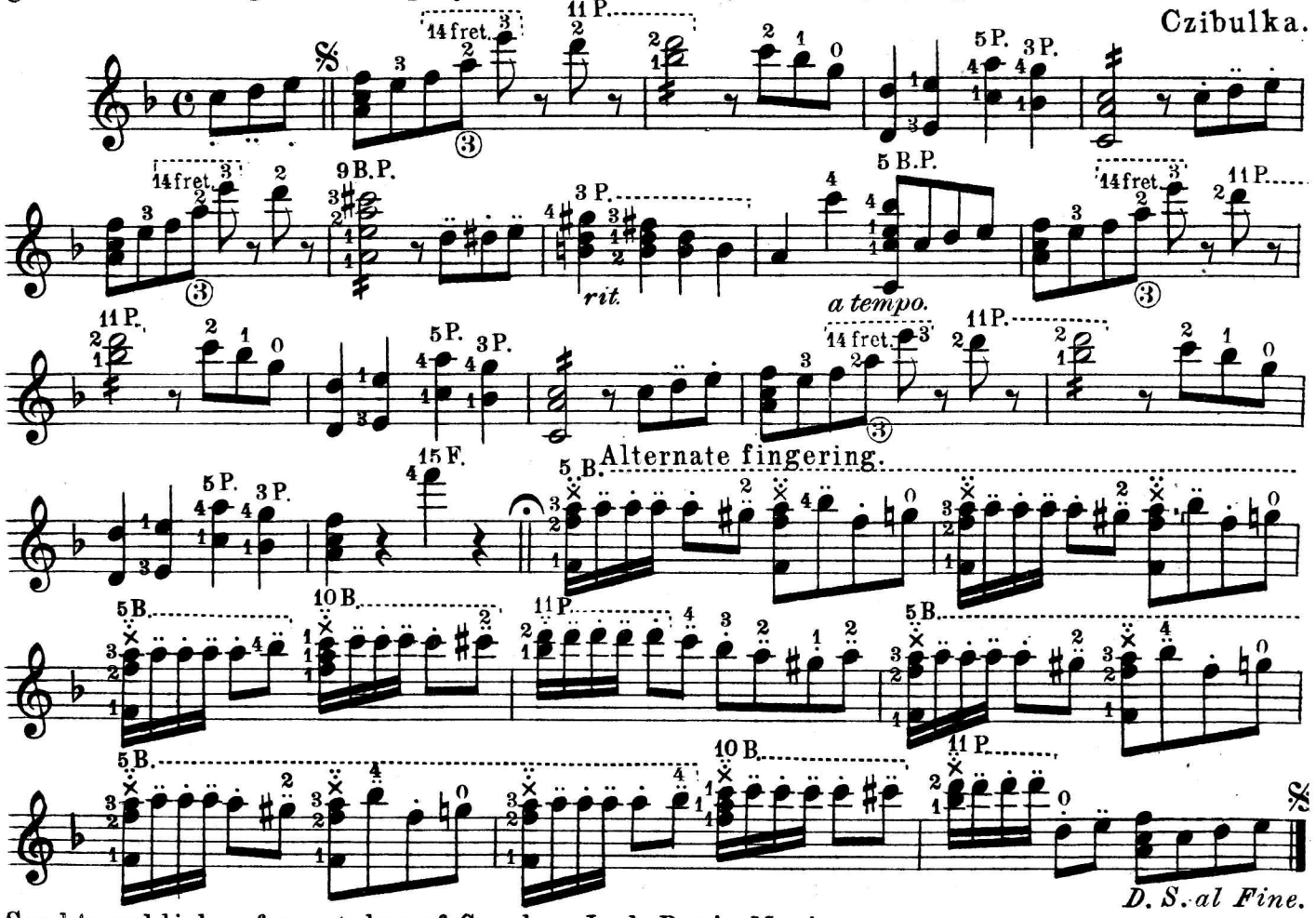
The term "Moderato" may be considered the neutral or medium point between the slowest and fastest movements.

LARGO. very slow and stately.
LENTO. slowly, often used temporarily.
ADAGIO. slow with great expression.
ANDANTINO. rather slower than andante.
ANDANTE. tranquil, quiet time.
MODERATO. moderatly.
ALLEGRETTO. with some animation.
ALLEGRO. lively, animated.
VIVACE. vivaciously, rapid.
PRESTO. with great rapidity.

Gavotte Study.

This sign (𝄋) called *Dal Segno,* (abbreviated *D. S.)* indicates that the player should go back to the sign (𝄋) and play to the word *Fine,* or this (𝄐) sign.

Czibulka.



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Scale of D Minor.

Relative Minor to F Major. written with the same signature.

Chord in D Minor.

Accompaniments.

Irishman's Delight.

G. & S.

Polka - Mazurka.

Zikoff.

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finger tremolo

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THE VIBRATION SLUR.

The Vibration Slur is executed as follows, play the first note with a finger of the right hand and make the second note vibrate by forcibly and quickly dropping a finger of the left hand upon the string at the required fret, thereby causing it to give forth the desired tone.

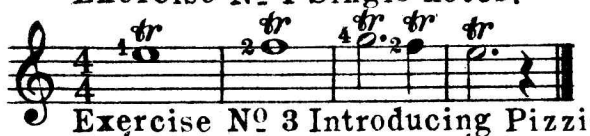
Vibration Schottische.

G. & S.

THE TREMOLO.

In executing the Tremolo, the third finger of the right hand should rest lightly upon the head near the bridge, the first finger is then moved rapidly back and forth upon the string or string, as may be required. the pupil will practice slowly at first, increasing in rapidity only when the regularity of the movement has become well established. The abbreviation "tr" indicates this movement.

Exercise № 1 Single notes.



Exercise № 2 Double notes.

Exercise № 3 Introducing Pizzicato with thumb.

Home Sweet Home.

Chromatic Scale.

Ascending

L.H.
R.H. 0

Descending.

Scale in Thirds.

Thirds on 2nd and 3rd Strings.

Scale in Sixths.

Simile.

Sixths on 3rd and 4th Strings.

Simile.

Scale in Octaves.

Simile.

Octaves on 2nd and 4th Strings.

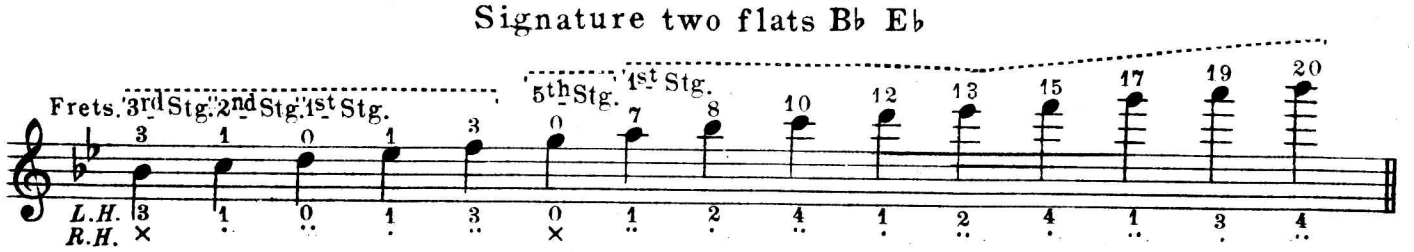
Simile.

Tenths.

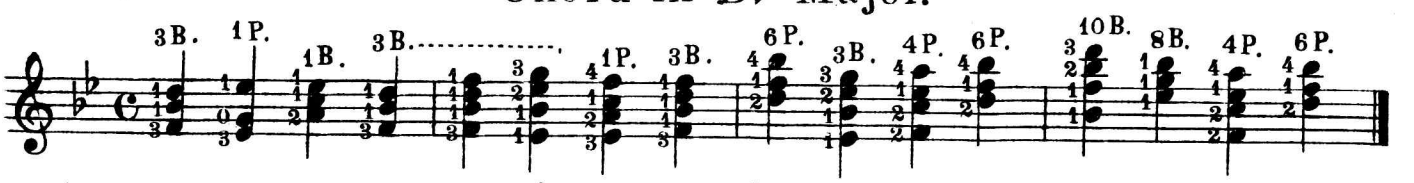
Simile.

Scale of B♭ Major.

Signature two flats B♭ E♭

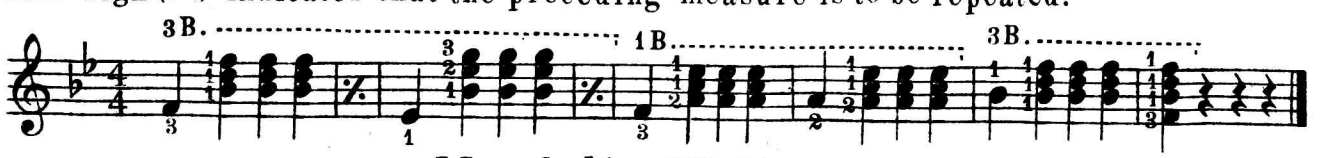


Chord in B♭ Major.

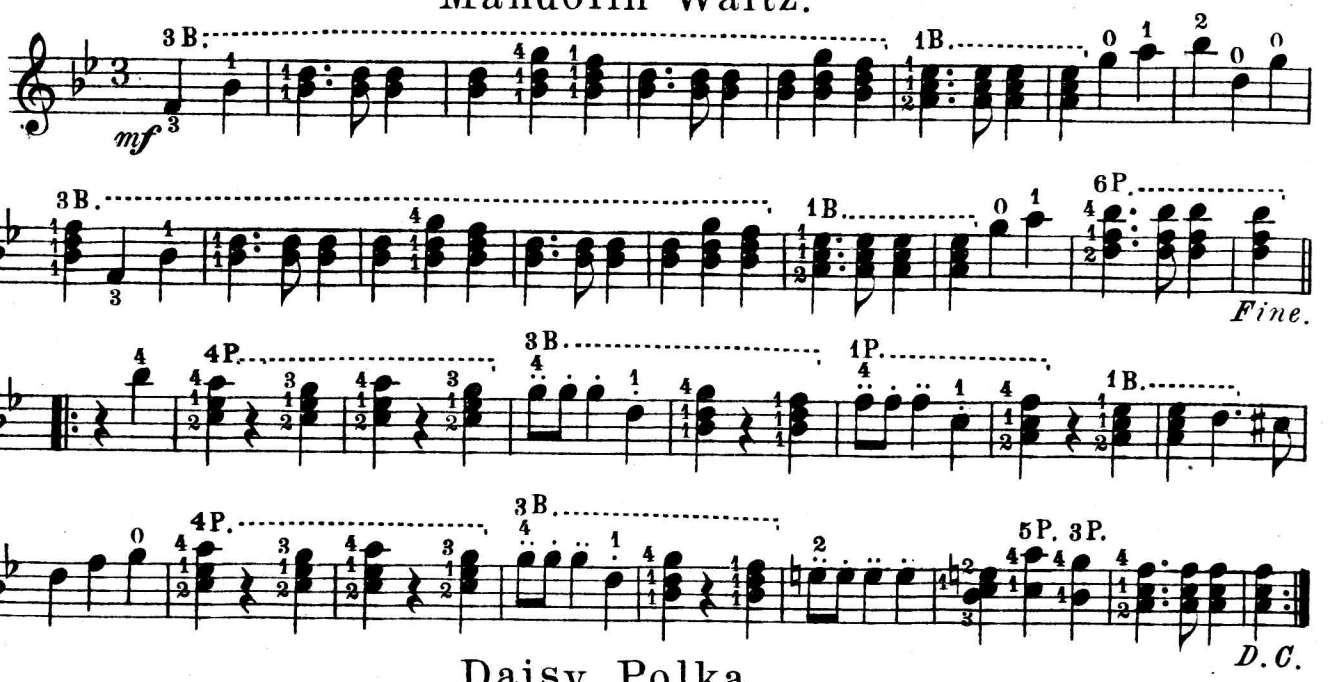


Accompaniments.

This sign (%) indicates that the preceding measure is to be repeated.



Mandolin Waltz.



Daisy Polka.

Scale of G Minor.

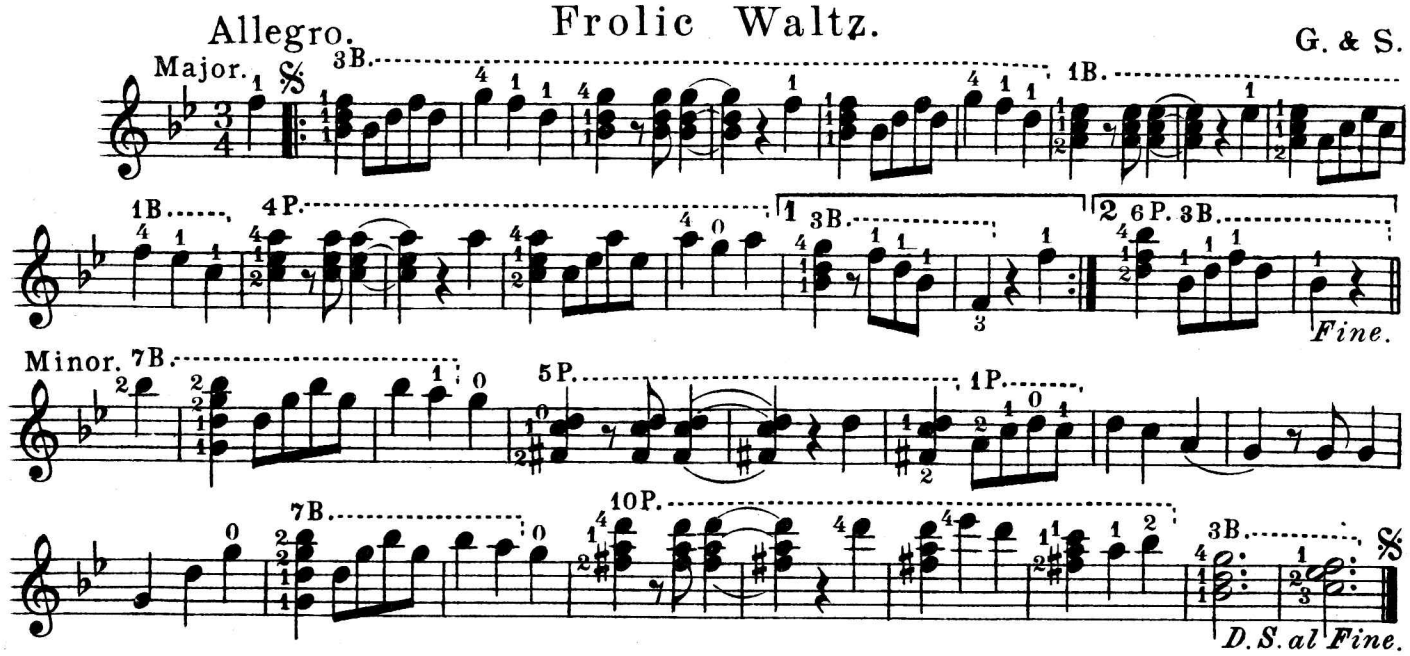
Relative Minor to B♭ Major. written with the same signature.

Chord in G Minor.

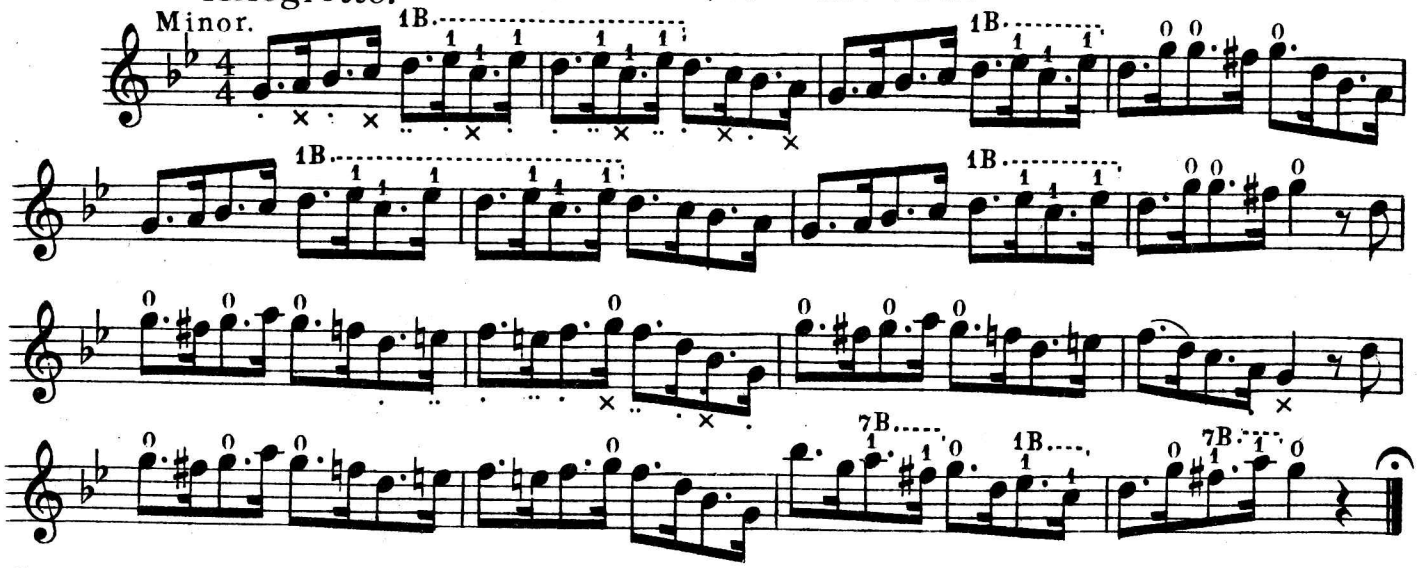
Accompaniments.

Allegro. Frolic Waltz.

G. & S.

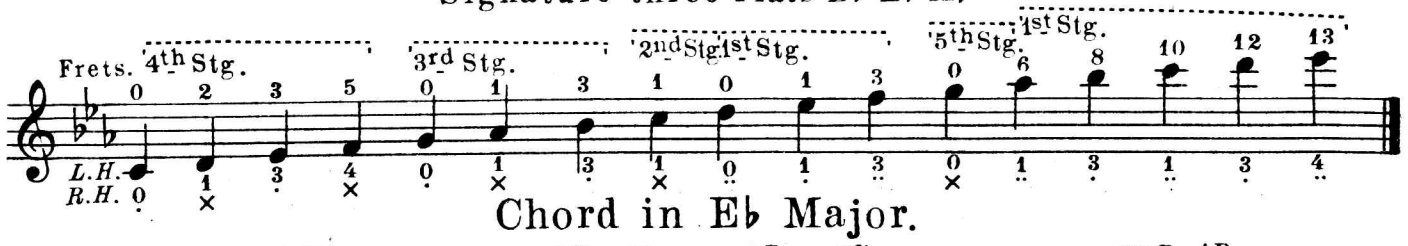


Allegretto. Pastimes on the Levee.



Scale of E♭ Major.

Signature three flats B♭ E♭ A♭



Chord in E♭ Major.

Accompaniments.

Mazurka Study.

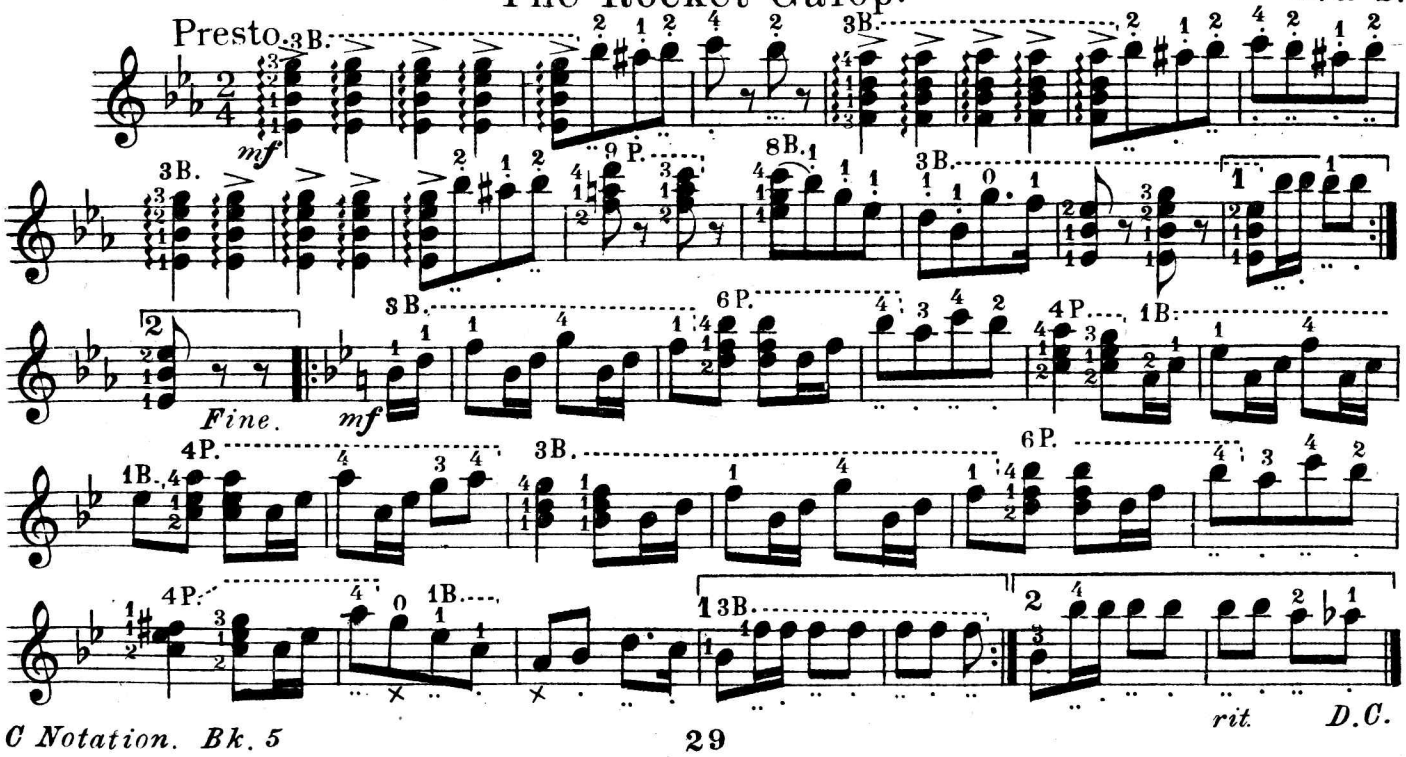
Moderato.

THE STACCATO.

Dots placed above a note or notes, indicate Staccato, which signifies that the note or notes effected must be played in a detached and distinct manner. This sign > *(Forzando* or *Sforzato)* means Accent.

The Rocket Galop.

G. & S.



Scale of C Minor.

Relative Minor to Eb Major. written with the same signature.

Chord in C Minor.

Accompaniments.

Congo Minor Jig.

Funeral March.

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page 35 - 36 - C chord practice in the positions

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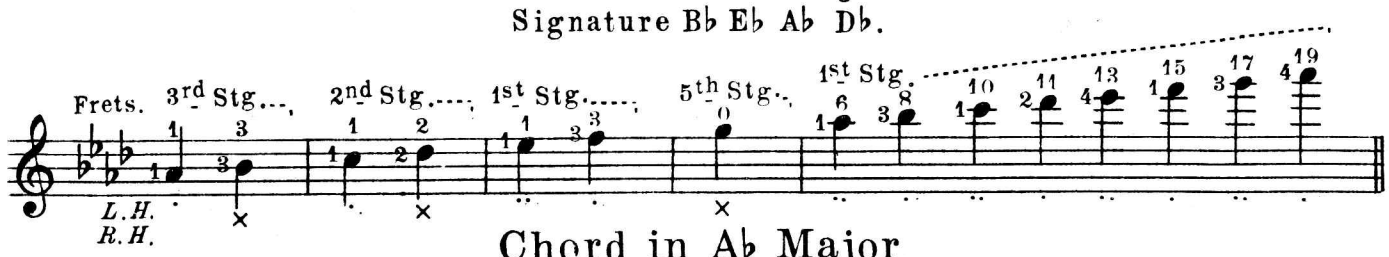
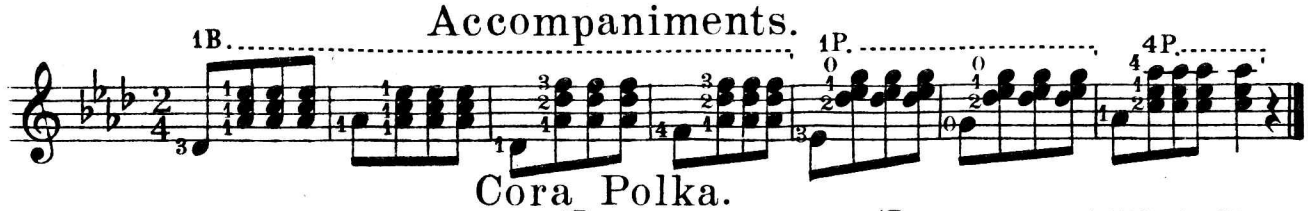
Scale of Ab Major.

Signature Bb Eb Ab Db.



Chord in Ab Major.

Accompaniments.



Cora Polka.

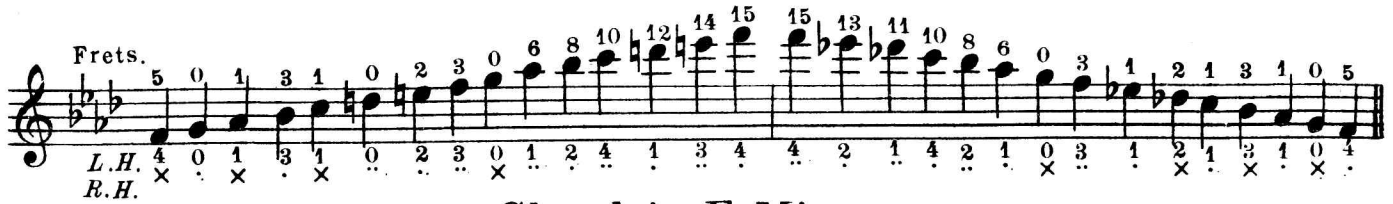
Gavotte Study.

Resch.

D.C.al

Scale of F Minor.

Relative Minor to A♭ Major, written with the same Signature.



Chord in F Minor.

Accompaniments.

Flower Song.

G. Lange.

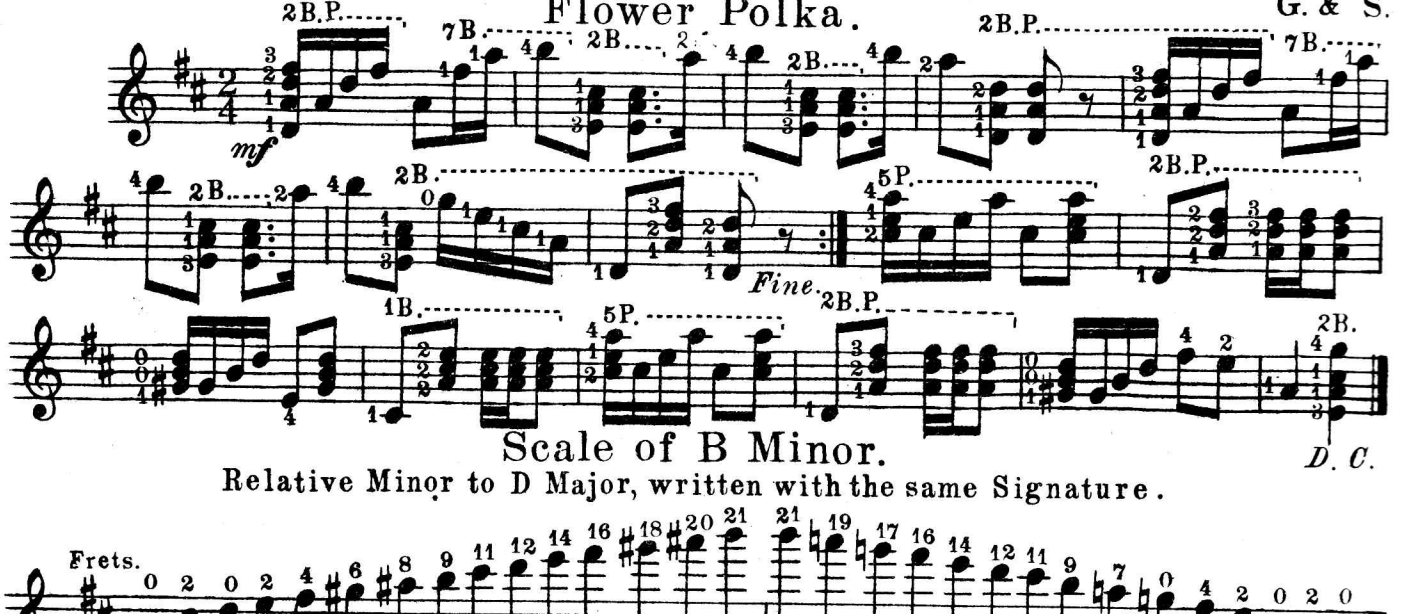
Scale of D Major.

Signature F♯ C♯.

Chord in D Major.

Accompaniments.

Flower Polka.



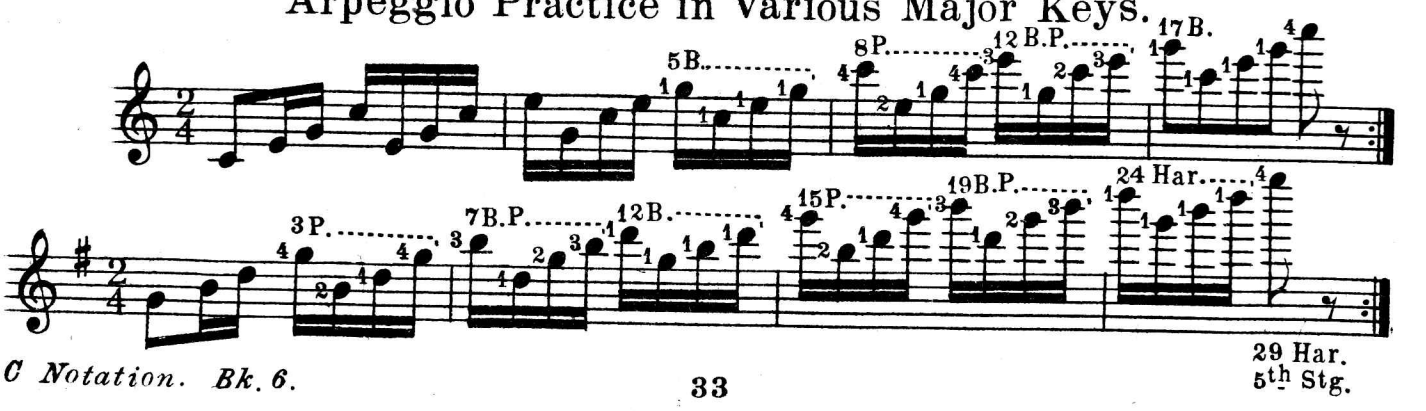
Scale of B Minor.

Relative Minor to D Major, written with the same Signature.

Chord in B Minor.

Accompaniments.

Arpeggio Practice in Various Major Keys.



Arpeggio Practice Continued.

Modulations from several Major keys, to their Dominants and relative Minors.

Play all difficult Chords as Arpeggios.

CHORD PRACTICE IN THE POSITIONS.

Showing all the principal chords, with their inversions, in the various Major and Minor keys used in these Studies.

Tonic.
Sub-Dominant.
Dominant.
F Major.
D Minor.
G Major.
E Minor.
Ab Major.
F Minor.
Bb Major.
G Minor.

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